English

HCA-7500

STEREO CONTROL AMPLIFIER

INSTRUCTION MANUAL

Congratulations!
HITACHI Hi-Fi products are the proud result of HITACHI engineering research and development and over 50 years of experience in electronics. Laboratories and major testing facilities are maintained in Tokyo and Toyokawa (Japan).
In choosing this fine HITACHI Hi-Fi product you have demonstrated an acute awareness of "getting the most for your money". With HITACHI products this is not an idle boast.

KEY TO ILLUSTRATIONS

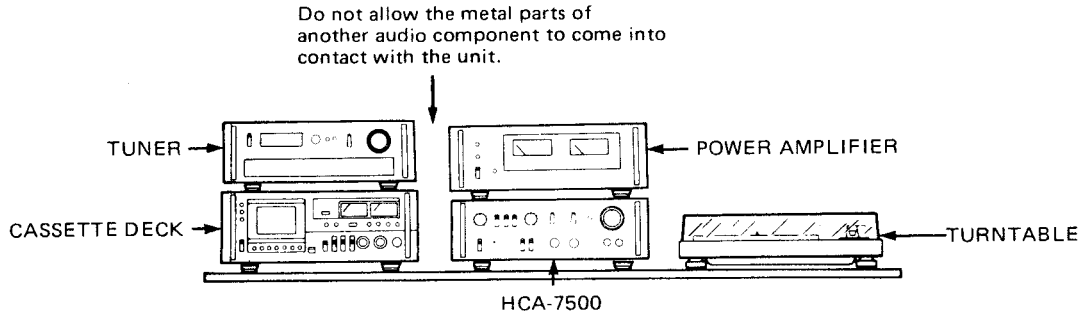
① POWER switch
② POWER INDICATOR
③ LOW FILTER switch
④ HIGH FILTER switch
⑤ MODE switch
⑥ BALANCE control
⑦ CARTRIDGE LOAD selectors
⑧ Volume control (LEVEL ATTENUATOR)
⑨ MUTING switch
⑩ FUNCTION switch
⑪ TAPE switch
⑫ TREBLE control
⑬ TURNOVER switches (BASS, TREBLE)
⑭ TONE switch
⑮ BASS control
⑯ Ground terminal (GND)
⑰ PHONO 1 input terminals
⑱ PHONO 2 input terminals
⑲ TUNER input terminals
⑳ AUX input terminals
㉑ TAPE 1 PLAY terminals
㉒ TAPE 1 REC terminals
㉓ TAPE 2 PLAY terminals
㉔ TAPE 2 REC terminals
㉕ OUTPUT terminals
㉖ AC outlets (for U.S.A. & Canada set only)
㉗ Power supply cord
㉘ VOLTAGE SELECTOR (except for U.S.A.& Canada set)

SAFEGUARD
Electrical energy can perform many useful functions. This unit has been engineered and manufactured to assure your personal safety. Improper use can result in potential electrical shock or fire hazards. In order not to defeat the safeguards, observe the following instructions for its installation, use and servicing.

INSTALLATION

When installing the HCA-7500 choose a place that satisfies the following conditions.

1. A place out of direct sunlight and away from stoves, etc.
2. A place where ventilation is good and which is free from moisture and dust.
3. Install on a stable and vibration-free surface.
4. Hum noise is sometimes generated if the metal parts (like a cover) of another audio component come into contact with the unit, so leave proper clearances.


Do not allow the metal parts of another audio component to come into contact with the unit.
TUNER
POWER AMPLIFIER
CASSETTE DECK
TURNTABLE
HCA-7500

WARNING: TO PREVENT FIRE OR SHOCK HAZARD, DO NOT EXPOSE THIS APPLIANCE TO RAIN OR MOISTURE.

FEATURES

1. **ICL Equalizer Circuit for High-Fidelity Record Reproduction**
   The equalizer circuit features a 3-stage, direct-coupled 5-transistor circuit (differential FET for first stage, PNP differential transistor, constant current drive NPN transistor) for a low distortion and a high S/N ratio, as well as for high stability. There are no coupling capacitors in the input stage with the ICL (input capacitor-less) system, while the output stage employs metalized polyester film capacitors which are non-inductive and which feature a superior high-frequency response. These features improve the frequency characteristics and the phase characteristics.
2. **RIAA Elements with ±1% Tolerance Parts**
   The RIAA elements employ metal-film resistors and styrol capacitors with a ±1% tolerance. These parts are based on MIL standards and display outstanding temperature characteristics. The RIAA deviation across a 20 Hz – 20 kHz frequency band is designed to be less than ±0.2 dB.
3. **Low-distortion, Low-noise Tone Control Circuit**
   This is a 3-stage, direct-coupled 6-transistor circuit (differential FET for first stage, constant current drive PNP transistor push-pull) which not only makes for low distortion and a high S/N ratio, but also provides high stability.
4. **Tone Controls for Each Channel with New Tone Control Circuit**
   The HCA-7500 adopts a new tone defeat control between the bass and treble controls. Furthermore, any deviations in the perfect tone balance between the left and right channels, caused by the positioning of the speakers, for example, can be compensated for.
5. **Low Filter that Neatly Cuts off Wow and Ultra-low Frequency Rumble without Impairing Sound Quality**
   The low filter can cut off wow and rumble in the ultra-low frequencies (15 Hz, 12 dB/oct.) without impairing the quality of the reproduced sound.
6. **New 32-contact 4-gang Attenuator Volume Control**
   This control enables very fine adjustments across a wide range of 0 to 70 dB, yielding accurate attenuation without producing any deviation between the left and right channels. In addition, the 4-gang volume control improves the signal-to-noise ratio when set to low-volume levels.
7. **Built-in Muting Circuit with Reed Relays**
   The muting circuit is actuated for about 5 seconds through the reed relays so as to suppress shock noise when the amplifier is switched on.
8. **Excellent Operability, Sophisticated Design**
   All the switches and the controls are designed and positioned in keeping with the principles of human engineering for optimal operational ease. The amplifier's exterior is appealingly solid and sophisticated. Hitachi has managed to make the operation of the 32-contact attenuator volume control and all the other front panel switches and controls not only easy but also accurate.

Important for U.K.:
WARNING: This apparatus must be earthed.
The wires in this mains lead are coloured in accordance with the following code:

Green and Yellow	: EARTH
Blue	: NEUTRAL
Brown	: LIVE

As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug proceed as follows. The wire which is coloured GREEN and YELLOW must be connected to the terminal in the plug which is marked by the letter E or by the safety earth symbol ⏚ or coloured GREEN or GREEN and YELLOW.
The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.
The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.

CONTROLS AND SWITCHES

① POWER switch
When this switch is set to ON, power is supplied to the amplifier and the POWER INDICATOR ② lights up. There is a built-in muting circuit so that the relays are actuated about 5 seconds after the power has been switched on. Then the amplifier starts normal operation.

② POWER INDICATOR
This lights up when the POWER switch ① is set to ON.

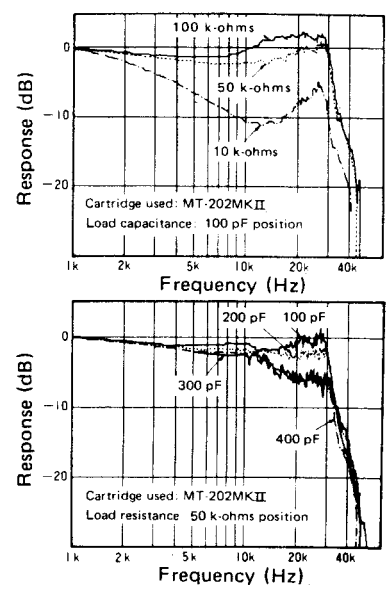
③ LOW FILTER switch
When this switch is set to the 15 Hz position, low frequency noise which is generated by warps in the records is cut out. It is wise to keep this switch at the 15 Hz position since it is effective in cutting out low frequency noise outside the range of hearing which can adversely affect the speakers (12 dB/oct.).

④ HIGH FILTER switch
Set this switch to the 8 kHz position when you want to cut out scratch noise from records, hiss noise from tapes and high-frequency noise when listening to a broadcast. This switch is designed to cut out smoothly the treble from 8 kHz at 6 dB/oct.

⑤ MODE switch
This switch allows any of five selections.
STEREO
REVERSE . . .This reverses the left and right channels.
NORMAL . . .This gives a normal stereo effect.
MONO
L+R . . . . . .The left and right channel signals are mixed.
L . . . . . .Only the signals from the left input terminals are reproduced through the left and right speakers.
R . . . . . .Only the signals from the right input terminals are reproduced through the left and right speakers.

⑥ BALANCE control
Adjusts the balance of right and left channel levels.

⑦ CARTRIDGE LOAD selectors
Use these selectors to set the load capacitance and load resistance to levels that correspond to the cartridge which is being used. The left-hand knob is for load capacitance settings (100/200/300/400 pF) and the right-hand knob is for load resistance settings (0.1/10/50/100 k-ohms). Usually with moving magnet cartridges, the reproduction characteristics undergo great change when the load capacitance and load resistance are varied. An illustration of this is given in the figure below. It shows the characteristics displayed when the load capacitance and load resistance are varied when Hitachi's MT-202MKII cartridge is used.
By selecting the load of the cartridge, the optimum values can be chosen in line with the characteristics of the cartridge employing load capacitance and load resistance. When both the load capacitance and load resistance of the cartridge being used are specified, set the selectors to positions which correspond approximately to these values. If it is not clear exactly what these values are, take 100 pF and 50 k-ohms as the reference. Other combinations may also be tried out if they yield a sound quality which meets the individual preference of the listener. The 0.1 k-ohm position for load resistance is for high-output moving coil cartridges (those which do not require a booster transformer). Do not set the selector to this position for moving magnet cartridges.



⑧ Volume control (LEVEL ATTENUATOR)

Use this to adjust the sound volume. It is configured as a 32-contact attenuator, and the '0' position indicates the maximum output power. Attenuation can be provided in 1 dB steps between 0 and 10 dB, in 2 dB steps between 10 and 22 dB, in 3 dB steps between 22 and 46 dB, and in 4 dB steps between 46 and 70 dB. The attenuator system guarantees accurate sound volume adjustments.

⑨ MUTING switch

This switch is set to ON when depressed, and an attenuation of 20 dB is provided. Use this switch when lowering the sound volume temporarily or when finely adjusting the level to listen to the sound at a low volume.

Note: High-output signals will be applied to the speakers when the MUTING switch is set to OFF, and they may be damaged. Therefore, always check the position of the volume control, or set the control to its minimum position (∞) if you are not sure of the strength of the sound, before setting the MUTING switch to OFF.

⑩ FUNCTION switch

This selects the program source.

PHONO-1 . . . For hearing a record on the turntable connected to the PHONO 1 input terminals ⑰.

PHONO-2 . . . For hearing a record on the turntable connected to the PHONO 2 input terminals ⑱.

TUNER . . . . For listening to a broadcast on a tuner connected to the TUNER input terminals ⑲.

AUX . . . . . For listening to a program source on a component connected to the AUX input terminals ⑳.

⑪ TAPE switch

(See page 5 for further details)

Select the switch positions as outlined below when playing back a tape, when monitoring the recording state during tape recording, and when dubbing tapes.

SOURCE . . . For recording a sound source selected by the FUNCTION switch.

TAPE 1 . . . . For monitoring the playback or recording of a tape in tape deck 1 which is connected to the TAPE 1 terminals.

TAPE 2 . . . . For monitoring the playback or recording of a tape in tape deck 2 which is connected to the TAPE 2 terminals.

The following two positions are used for tape dubbing.

COPY 1 ▷2 . . For playing back a tape in tape deck 1 which is connected to the TAPE 1 terminals and recording the contents of that tape onto a tape in tape deck 2 which is connected to the TAPE 2 terminals (this process is called dubbing).
At position 1 the reproduced sound of the tape in tape deck 1 can be heard, and at position 2 it is possible to monitor the recording state of the tape in tape deck 2.

COPY 2 ▷1 . . For playing back a tape in tape deck 2 which is connected to the TAPE 2 terminals and recording the contents of that tape onto a tape in tape deck 1 which is connected to the TAPE 1 terminals (this process is called dubbing).
At position 2 the reproduced sound of the tape in tape deck 2 can be heard, and at position 1 it is possible to monitor the recording state of the tape in tape deck 1.

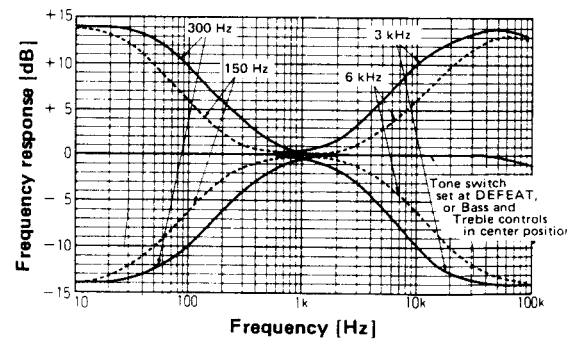
⑫ TREBLE control

Operate this control after setting the TONE switch ⑭ to ON. Turning this control to the right from "0" position increases the treble and conversely, turning it to the left decreases the treble.

The treble can be adjusted ±10 dB at 10 kHz when the TURNOVER switch (TREBLE) ⑬ is set to 3 kHz, and ±10 dB at 20 kHz when the same switch is set to the 6 kHz position.

⑬ TURNOVER switches (BASS, TREBLE)

Use these switches to compensate for the acoustics of the listening room or the characteristics of the cartridge. The bass turnover frequencies are 150 Hz and 300 Hz, while the treble turnover frequencies are 3 kHz and 6 kHz. The control range is shown in the following figure.



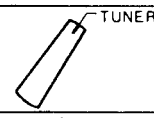
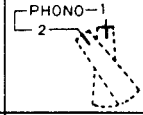
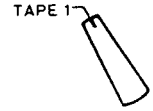
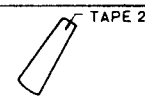
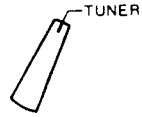
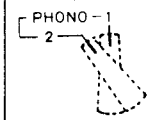
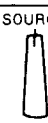
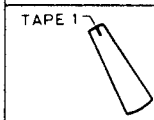
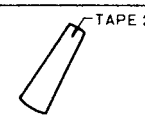
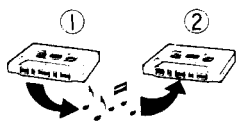
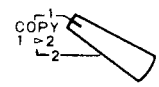
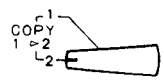
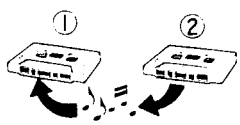
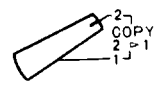
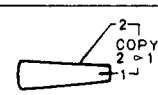
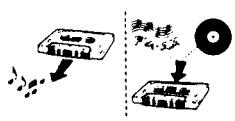
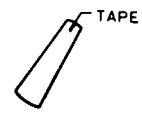
⑭ TONE switch

Set this switch to ON when you want to control the tone characteristics, and then proceed with the bass and treble controls. Setting this switch to the DEFEAT position yields a flat frequency response irrespective of the BASS ⑮ and TREBLE ⑫ controls.

⑮ BASS control

Operate this control after setting the TONE switch ⑭ to ON. Turning the BASS control to the right increases the bass, and turning it to the left decreases the bass. When the TURNOVER switch (BASS) ⑬ is set to 300 Hz, you can adjust the bass ±10 dB at 100 Hz and when it is set to 150 Hz, you can adjust the bass ±10 dB at 50 Hz.

LISTING OF OPERATIONS

Objective	Connections	FUNCTION selector ⑩ position	TAPE switch ⑪ position	Sound heard through speakers/ headphones
Reception of broadcasts	Tuner → TUNER terminals			Broadcast
Record play	Turntable → PHONO 1 or PHONO 2 terminals			Record
Tape playback	Tape deck for playback → TAPE 1 terminals	Any position		Playback sound from tape deck 1 • Tape deck 1 denotes that tape deck connected to the TAPE 1 terminals on the rear panel.
	Tape deck for playback → TAPE 2 terminals			Playback sound from tape deck 2
Recording (broadcasts, records) • The recording level is adjusted with the tape deck's recording level controls.	Tape deck for recording → TAPE 1 and/or TAPE 2 terminals	(Recording a broadcast)  (Recording records) 		Sound of source selected by FUNCTION switch
				Sound recorded on tape deck 1 can be monitored.
				Sound recorded on tape deck 2 can be monitored.
Tape dubbing (1 ▷ 2) 	Tape deck for playback → TAPE 1 terminals Tape deck for recording → TAPE 2 terminals	Any position		Playback sound from tape deck 1
				Sound recorded on tape deck 2 can be monitored.
Tape dubbing (2 ▷ 1) 	Tape deck for playback → TAPE 2 terminals Tape deck for recording → TAPE 1 terminals	Any position		Playback sound of tape deck 2
				Sound recorded on tape deck 1 can be monitored.
Recording of a broadcast or records during tape playback 	Tape deck for playback → TAPE 1 terminals Tape deck for recording → TAPE 2 terminals	Set to recording sound source		Playback sound of tape deck 1 • The recording sound can be monitored when the TAPE switch is set to TAPE 2.
	Tape deck for playback → TAPE 2 terminals Tape deck for recording → TAPE 1 terminals			Playback sound of tape deck 2 • The recording sound can be monitored when the TAPE switch is set to TAPE 1.

The programs you record may be used for your own personal entertainment but copyright laws prohibit use without permission for personal gain.

WHAT TO DO IF?

There can be a variety of problems due to the mis-handling of the control amplifier.
When a problem occurs, please check the table below which describes possible problems occurring in your control amplifier.
Since the control amplifier is completely checked and adjusted before shipping, there are no user serviceable and adjustable parts inside. But if the control amplifier is not operating correctly and you are unable to restore normal operation by following the detailed procedure in the table below, do not remove the back cover of the set or attempt any further adjustments. Unplug the set and contact your dealer or nearest Hitachi service station.

	SYMPTOM	DIAGNOSIS	REMEDY
NORMAL PLAYING	Power indicator does not come on and the sound is not heard although the power switch is set to ON.	1. Line plug is loose. 2. Fuse blown.	1. Plug the AC plug into AC outlet. 2. Replace the fuse.
	Power indicator comes on but the sound is not heard.	1. The speaker cords are loose. 2. The tape switch is set to TAPE-1 or TAPE-2.	1. Connect the speaker cords to the speaker terminals. 2. Set the tape switch to SOURCE.
	Only one channel works.	1. The speaker cord of one channel is loose. 2. BALANCE control is turned fully clockwise or counterclockwise.	1. Connect the speaker cord to the speaker terminals. 2. Set the BALANCE control to the midway position.
	Sound separation is not distinct and bass is poor.	1. Polarities of the speaker connections are not aligned properly.	1. Correct the polarities on either the speakers.
PLAYING RECORDS	The sound of both channels or one channel is not heard.	1. Faulty connection of the output cords of the turntable.	1. Connect the output cords of the turntable to the control amplifier securely.
	Hum and buzz.	1. Faulty connection of the output cords of turntable. 2. Pin jack connection is loose. 3. Ground wire is loose. 4. There is a line cord near the output cords of turntable.	1. Connect the output cords of the turntable to the control amplifier securely. 2. Secure the pin-plug to the pin-jack. 3. Connect the ground wire of the turntable to GND terminals of the control amplifier. 4. Separate the line cord from the output cords of the turntable.
	Increasing the volume causes howl.	1. Sound of the speakers is making the turntable vibrate.	1. Move either the speakers or turntable. Do not increase the BASS sound level excessively.
	Output tone is mixed with noise and treble is not clear.	1. Stylus is worn out. 2. Record is worn out. 3. Dust is adhering to stylus. 4. Stylus is improperly mounted. 5. Tracking force is not correct. 6. The TREBLE sound is too high.	Correct the conditions described in 1-6.
LISTENING TO BROADCASTS	Continuous noise in AM.	1. Static. 2. Noise caused by other electric appliances.	Set up a good and high outdoor antenna and ground it perfectly.
	Only when tuning AM broadcasts, hum noise is heard.	1. Generally caused by high voltage lines or other electric appliances.	1. By reversing the polarity of AC plug, the hum is reduced. But it is very difficult to remove this noise completely.
	Continuous or intermittent noise.	1. Ignition noise from automobile engines.	1. Set up an outdoor FM antenna instead of using attached FM feeder antenna.
	The sound of FM program contains noise like zzz. More noise is included in FM stereo reception than FM mono.	1. The signal input of antenna terminals is too weak to receive FM stereo broadcasts.	1. Set up an outdoor FM antenna.

Operation procedure for power switches

The HCA-7500 incorporates a muting circuit to safeguard against shock noise. Nevertheless, you can still damage your speakers if you operate the amplifiers carelessly, so be sure to follow the procedure outlined below.

Switching the power on

Control amplifier's volume control — Minimum
↓
Power amplifier's speaker switch — OFF
↓
Control amplifier's power switch — ON
↓
Power amplifier's power switch — ON
↓
Power amplifier's speaker switch — ON

Switching the power off

Control amplifier's volume control — Minimum
↓
Power amplifier's speaker switch — OFF
↓
Power amplifier's power switch — OFF
↓
Control amplifier's power switch — OFF

SPECIFICATIONS

Preamplifier

Input sensitivity (Impedance)	PHONO 1, 2: 2 mV (0.1 k-ohm, 10 k-ohms, 50 k-ohms, 100 k-ohms/ 100 pF, 200 pF, 300 pF, 400 pF) TUNER/AUX: 100 mV (50 k-ohms) TAPE 1, 2: 100 mV (50 k-ohms)
Overload level (1 kHz, T.H.D. 0.01%)	PHONO 1, 2: 350 mV TUNER/AUX: More than 10 V TAPE 1, 2: More than 10 V
Output level (Impedance)	PRE OUT: 1 V (600 ohms) TAPE REC OUT: 100 mV (600 ohms)
Max. output level	PRE OUT: More than 7 V
Frequency characteristics	PHONO 1, 2 (RIAA): 20 – 20,000 Hz (±0.2 dB) TUNER/AUX: 5 – 100,000 Hz ($^{+0}_{-1}$ dB)
Signal-to-noise ratio (IHF, short-circuited, A network)	PHONO 1,2: 87 dB (input level 2 mV) TUNER/AUX: 100 dB (input level 100 mV) TAPE 1, 2: 100 dB (input level 100 mV)
Residual hum and noise	PRE OUT: 8 μV
Harmonic distortion (20 Hz – 20 kHz)	PHONO 1, 2: Less than 0.005% at REC OUT level 1 V Less than 0.01% at REC OUT level 5 V TUNER/AUX: Less than 0.005% at PRE OUT level 1 V Less than 0.01% at PRE OUT level 5 V
Tone control	BASS: ±10 dB (50 Hz, 100 Hz turnover at 150 Hz, 300 Hz) TREBLE: ±10 dB (10 kHz, 20 kHz turnover at 3 kHz, 6 kHz)
Filter	LOW: 15 Hz (12 dB/oct.) HIGH: 8 kHz (6 dB/oct.)
Muting	-20 dB

Power supply, others

Power supply	AC 120 V, ~220 – 240 V, 50/60 Hz
Power consumption	12 W (AC 120 V, 220 V – 240 V)
Dimensions	480 (W) x 166 (H) x 348 (D) mm
Weight	7.8 kg 17.2 lbs.

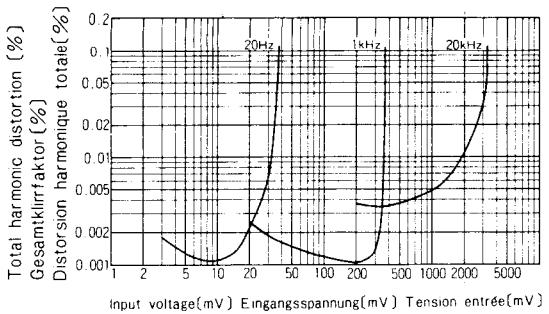
Specifications and designs may be changed without notice for improvement.

Phono Input vs. Distortion Rate Characteristics
Plattenspielereingang im Vergleich zum Gesamtklirrfaktor
Courbes caractéristiques de l'entrée phono sur le taux de distorsion

Input : PHONO I terminal
Output : REC terminal

Eingang : Plattenspielerbuchse I (PHONO I)
Ausgang : Aufnahmebuchse (REC)

Entrée : Bornes PHONO I
Sortie : Bornes REC

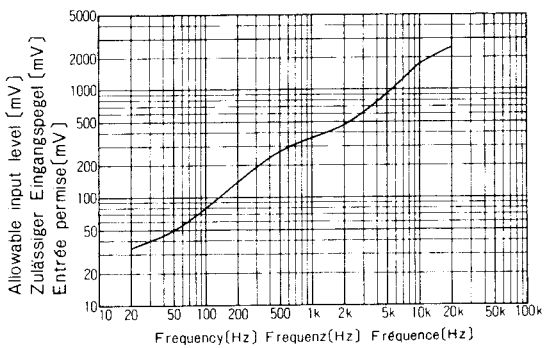


Equalizer Allowable Input Characteristic
Zulässiger Eingangspegel des Entzerrers
Courbe caractéristique d'entrée permise du compensateur

Input : PHONO I terminal (level 2mV)
Output : REC terminal
Distortion rate : 0.01% constant

Eingang : Plattenspielerbuchse I (PHONO I) (Pegel 2mV)
Ausgang : Aufnahmebuchse (REC)
Gesamtklirrfaktor : 0,01% konstant

Entrée : Bornes PHONO I (niveau 2mV)
Sortie : Bornes REC
Taux de distorsion : 0,01% constant

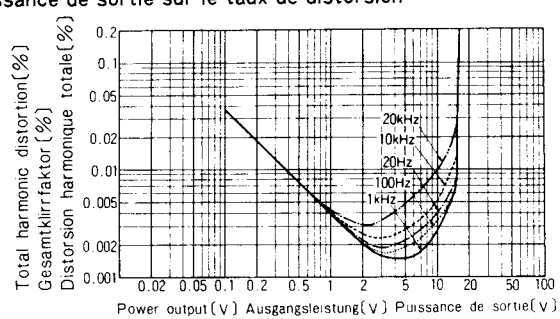


Output vs. Distortion Rate Characteristics
Ausgangsleistung im Vergleich zum Gesamtklirrfaktor
Courbes caractéristiques de la puissance de sortie sur le taux de distorsion

Input : TUNER terminal
Output : OUTPUT terminal

Eingang : TUNER-Buchse
Ausgang : Ausgangsbuchse (OUTPUT)

Entrée : Bornes TUNER
Sortie : Bornes OUTPUT



Measuring Equipment
Audio Osc. : MODEL 4494A
AC Voltmeter : MODEL 3400A
Distortion Meter : MODEL 4333A

Meßgeräte
Tonfrequenzgenerator : Modell 4494A
Wechselstrom-Voltmeter : Modell 3400A
Klirrfaktormesser : Modell 4333A

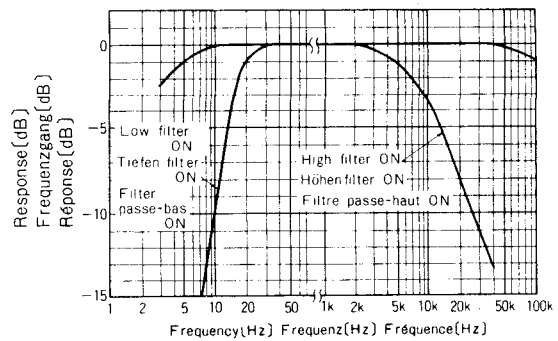
Equipement de mesure
Générateur à basse fréquence : Modèle 4494A
Voltmètre CA : Modèle 3400A
Appareil de mesure : Modèle 4333A

Frequency Characteristics
Frequenzgang
Réponse en fréquence

Input : TUNER terminal
Output : OUTPUT terminal
0 dB : 0.775V

Eingang : TUNER-Buchse
Ausgang : Ausgangsbuchse (OUTPUT)
0 dB : 0, 775V

Entrée : Bornes TUNER
Sortie : Bornes OUTPUT
0 dB : 0,775V



Measuring Equipment
Audio Osc : MODEL VP-721A
AC Voltmeter : MODEL 3400A

Meßgeräte
Tonfrequenzgenerator : Modell VP-721A
Wechselstrom-Voltmeter : Modell 3400A

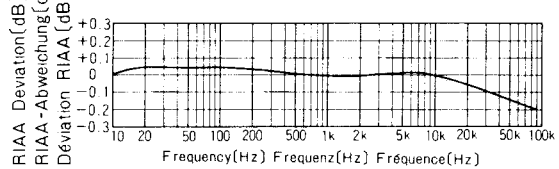
Equipement de mesure
Générateur à basse fréquence : Modèle VP-721A
Voltmètre CA : Modèle 3400A

RIAA Deviation
RIAA-Abweichung
Courbe caractéristique du déviation RIAA

Input : PHONO I terminal (level 2mV)
Output : REC terminal

Eingang : Plattenspielerbuchse I (PHONO I) (Pegel 2mV)
Ausgang : Aufnahmebuchse (REC)

Entrée : Bornes PHONO I (niveau 2mV)
Sortie : Bornes REC



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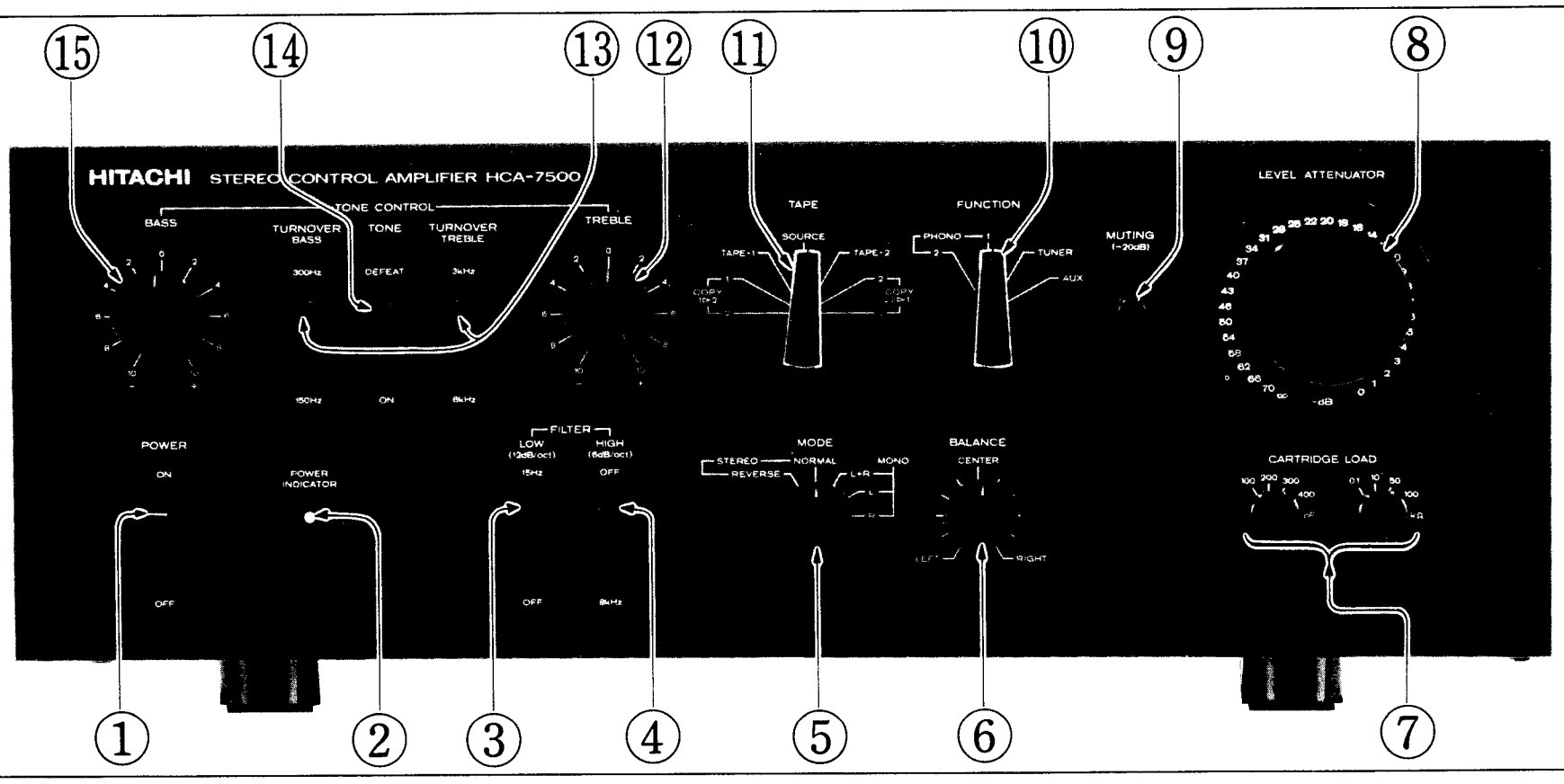
Printed in Japan (H)

HCA-7500

HITACHI

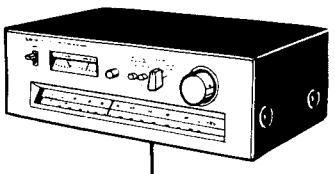


Connect the HCA-7500's power plug after you have finished all the connections.

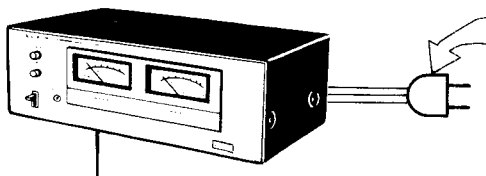
Nachdem alle Anschlüsse vorgenommen wurden, den HCA-7500 ans Netzanschließen.

Ne raccorder la prise d'alimentation du HCA-7500 que lorsque vous aurez achevé toutes les connexions.

AM/FM STEREO TUNER
UKW/AM STEREO-TUNER
TUNER STEREO AM/FM



STEREO POWER AMPLIFIER
STEREO-ENDVERSTÄRKER
AMPLIFICATEUR DE PUISSANCE STEREO



Always use a household AC outlet as the power amplifier's power source.

Als Stromquelle des Endverstärkers stets eine Netzsteckdose verwenden.

Utiliser toujours une prise de courant CA domestique comme source d'alimentation de l'amplificateur de puissance.

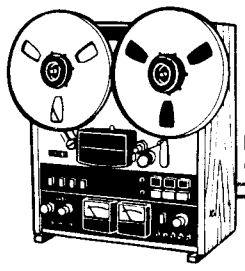
AC outlets : The HCA-7500 has two SWITCHED TOTAL 100 W MAX outlets and two UNSWITCHED TOTAL 200 W MAX outlets. (for U.S.A. & CANADA sets only.)

Wechselstromausgänge : Der HCA-7500 besitzt zwei geschaltete (SWITCHED) Ausgänge von insgesamt 100 W maximal und zwei ungeschaltete (UNSWITCHED) Ausgänge von insgesamt 200 W maximal. (Nur bei Geräten für U.S.A. und KANADA)

Sorties CA : Le HCA-7500 possède 2 sorties commutables totales de 100 Watts maximum et 2 sorties non-commutables de 200 Watts maximum (pour les appareils vendus seulement aux U.S.A. et au Canada).

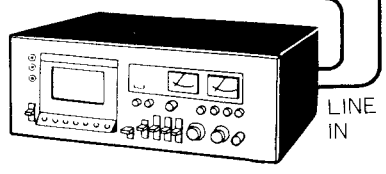
Earth wire
Erdung
Fil de prise de terre

TURNTABLE
PLATTENSPIELER
TOURNE-DISQUE



LINE OUT
LINE IN

1 TAPE DECK
TONBANDGERÄT
MAGNETOPHONE



LINE OUT
LINE IN

2

Any hum caused when the power amplifier is installed near this model can be reduced by unplugging the power plug of the control amplifier and/or power amplifier, turning it upside down and plugging it in again.

Falls dieses Gerät in der Nähe des Leistungsverstärkers aufgestellt wird und Brummgeräusch zu hören ist, den Netzstecker von Steuerverstärker und/oder Leistungsverstärker herausziehen und in umgedrehter Stellung wieder einstecken. Dadurch wird im allgemeinen das Brummen reduziert.

On peut réduire un ronflement quelconque apparaissant quand l'amplificateur de puissance est placé près de ce modèle, en débranchant la prise d'alimentation secteur de l'amplificateur de commande et/ou de l'amplificateur de puissance, puis en le retournant complètement une fois et en le rebranchant.

TAPE 1 and 2 PLAY terminals are provided with shorting pin plugs. Remove all plugs when using terminals. When the TAPE-1 or TAPE-2 PLAY terminals are not being used, return the shorting pin plugs to their original positions.

Die Ausgangsbuchsen für Tonbandgeräte TAPE 1 und 2 sind mit Kurzschlußsteckern versehen. Bei Verwendung aller Anschlußbuchsen alle Kurzschlußstecker entfernen. Wenn die Anschlußbuchsen "TAPE-1" und "TAPE-2 PLAY" nicht benutzt werden, die Kurzschlußstecker wieder in die Buchsen stecken.

Les Bornes TAPE-1 et TAPE-2 PLAY sont équipées de fiches de mise en court-circuit. Retirer toutes les fiches quand vous utilisez ces bornes. Lorsque les bornes TAPE-1 ou TAPE-2 PLAY ne sont pas utilisées, remettre les fiches à broches de court-circuit sur leurs positions initiales.

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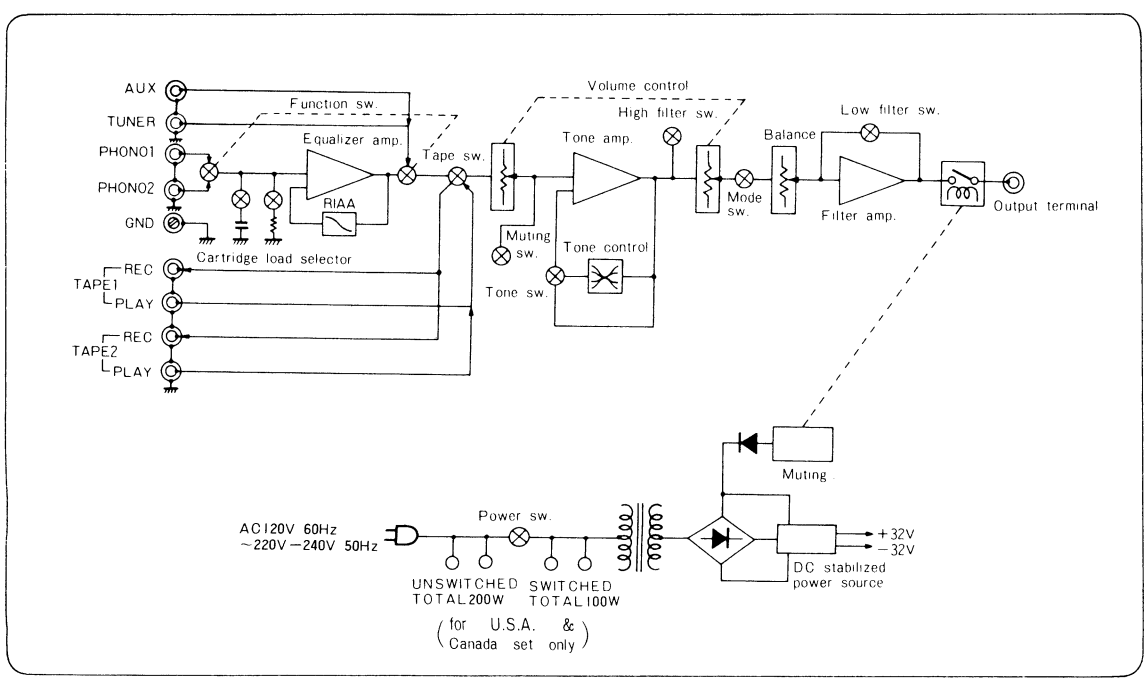

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